❖ ❖ ❖ *Happy Holidays from KTSB!* ❖ ❖ ❖

THE Call Letter

December 1987 Vol. 1 No. 4

The Call Letter is the official newsletter of KTSB-student radio at the University of Texas at Austin

Once again...the 18 months of hard work by the Student Radio Task Force has finally resulted in the formation of KTSB. Soon, KTSB will be the first official student run radio station at the University of Texas at Austin. Station construction should be finished during Winter Break. Initially, KTSB will be sending its' signal via cable unitil a frequency can be allocated. Tentatively, the first broadcast on cable will be in late January, 1988!

KTSB will be 91.7 on your fm dial- cable hookup that is ,stay tuned right here to find out how you can receive KTSB in the coming months.

WHAT'S BEEN GOING ON...

WEST END PROGRESSIVE NIGHT-NOVEMBER 10 KTSB sponsored a benefit at this rip-roaring club. Tres fun-wish ya'll had been there, we made a few dollars for student radio and danced the night away. Thanks to Mark Dean for his talented and entertaining spinning and to all who attended.

BAD MUTHA GOOSE & DO DAT-NOVEMBER 21, TEXAS TAVERN Those guys scooped up a mighty handful for this rockin' KTSB benefit! We did some heavy jammin' to some hot funk and the station made some big bucks! Thanks again to all who attended!

THANKS A BUNCH!

We've got a grant proposal, that has to be letter perfect, look sharp as hell; we need 200 copies, and we need them in New York City by tomorrow—oh yeah I've got to go to class!

Who does student radio turn to? **Becky Carreon**, Administrative Assistant to the Students' Association. This scenario has happened so often that Becky is now used to the "radio panic button" that goes off daily.

Becky joined the SA "zoo" back in January of this year. Over the summer and during this semester, the SRTF has relied heavily upon Becky for her hard work. In fact, there probably wasn't one day that someone didn't run up to Becky, pulling his hair out, screaming about the way that the computer was acting. That's when the "Macintosh goddess" stepped in to save the day, by fixing the problem, thereby saving the life of a distraught college student

As student radio moves out of the SA office, we know that we will miss her greatly. She is always a cheerful sight to see. Student radio would not be where it is today without her.

HEY, WE GOT AIR TIME!

KUT will have a new sound on Sunday mornings...the sounds of KTSB student programming. William Giorda, UT Director of Telecommunication services, announced this week that KTSB will program a 3 hour shift (2am-5am) until KTSB begins operations in January. Station Manager Kevin Tuerff made the proposal for student programming in early November to allow KTSB dj's more "hands-on" experience. Previously, KTSB dj's were allowed in the KUT control room for observational training only. The proposal requested that students be allowed to cue up records, talk on the air, and perform other "on air" duties.

The 3 hours of student programming on KUT began November 22, and Tuerff says the show will be a sample of what KTSB will offer when the station begins cablecasting after the first of the year.

THINGS ARE GETTING BIGGER AROUND HERE...

On the afternoon of November 20, the Texas Union Board voted to double the size of the space allotted to KTSB in the Varsity Cafeteria! Yea! For those who didn't know, the station will be built in the Varsity Cafeteria. The former space was pretty tiny and now, KTSB will actually have a great full sized station with all the departments and business offices in one place!

READ THIS!

WE MOVED! UNTIL THE STATION IS BUILT WE WILL BE AT:

471-5106 ANYTIME OR IN THE TSP BLDG., RM. 4.122

Meetings are open to all UT students and to the general public.
Look in The Daily Texan for time and location

KTSB NEEDS YOUR SUPPORT

THE 1987-88 KTSB STAFF

STATION MANAGER	Kevin Tuerff
MUSIC	Rob Forman
	Laura Martz
PROGRAMMING	Ken McKenzie
Assistant	Keith King
CAMPUS/COMMUNITY AFFAIRS	Kristy Bartlett
Assistant	Dave Osborn
PUBLICATIONS	Sara Pevaroff
NEWS	Sara Beechner
SPORTS	Rob Stevens
Assistant	Judson Taylor
PUBLICITY	Burt Yount
Assistant	Dave Carrales
FUNDRAISING	Scott Kentros
UNDERWRITING	Frances Langner
Assistant	Meri Geisler
PRODUCTION	Mike McCalpin
Assistant	Nick Joost
TECHNICAL	Lester Polchlopek
ASSISTANTS	Charlie Ashley
to the Station Mgr.	Dave Fisher
SECRETARY	Jennifer Wong

A LITTLE UPDATE

MUSIC: The department is busy hiring and training DJ's, but don't despair if they haven't called you because they'll be doing this for a long time. Records are pouring in from the United Kingdom.

FUNDRAISING: The fundraisers are busy planning for future projects. If you have any creative ideas bring them and yourself to the fundraising department meeting. Also, they made $250 selling shirts at the table at Saturday's game and over $400 for the week. Mr. Kentros also reports that he needs males, females, etc. with sexy voices to make a few phone calls: if interested see him. And finally Scott reports that people have been forging his name, hmmm.

PUBLICATIONS: Hey, get excited. This is the 4th issue of The Call Letter and we're going strong. By the way, The Call Letter is now housed in this new department called Publications. We always need enthusiastic writers, copy editors, etc. If interested, come to the general meetings or call me—Sara 471-5106.

NEWS: The department is holding news auditions every Monday at 5:00 pm in CMA 4.200, but ya gotta make an appointment in advance. As usual, department meetings are held every Monday after the general meeting. Don't forget to listen to the KAZI World and National News segment of "Week in Review" every Sunday from 12 noon til 1pm.

SPORTS: Training at KAZI continues as does the search for a capable staff. The department is currently being run through KAZI's sports dept. Also a reminder to tune in to their Sunday Sports Show-an hour and a half of great sports stuff on Sunday evenings. The department would like to give special thanks to Mike Hayge for allowing us to survey his MUS 307 class and to Drew Spier from KXAN Sports for talking to our group.

UNDERWRITING: Congrats to the new Underwriting Director, Fran and her assistant, Meri. They are working hard on getting sponsors for The Call Letter and will soon be working on that infamous rate sheet to be shown to TSP. They need a staff so if this is your kind of thing come to the general meeting and talk to them.

TECHNICAL/ENGINEERING: Lester has nothing to say but he appreciates being asked.

INTERVIEWS: Got a favorite band? Alexis Arnold is still in charge of coordinating interviews with touring acts and needs people interested in interviewing. You must be capable of chatting for 30 minutes about the musicians' backgroung and current releases. Experience is not necessary but please be willing to learn.

NOTES FROM THE STATION MANAGER: In case you haven't noticed, we moved. Our new address is:

KTSB c/o Texas Student Publications
P.O. Box D
Austin, Texas 78713-7209

and our new phone number is **471-5106** and the fun answering machine will accept your calls after business hours.

THIS OFFICE IS ONLY TEMPORARY. WE WILL MOVE AGAIN WHEN WE HAVE OUR STATION BUILT IN THE VARSITY CAFETERIA. (across from Jester on 21st. St.)

Quick, run like a bunny, to the department of your choice!

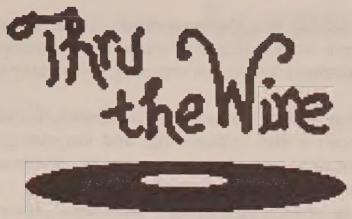
If you are interested in volunteering your time and energy to any of the departments, please contact the dept. director at 471-5106 or drop by our new office in TSP bldg.,rm 4.122.

CALL LETTER STAFF

Editor-in-Chief: Sara Pevaroff
Contributing Editors: Stephanie Hyland, Michael O'Connell, Jennifer Alexander
Contributing Writers: Kristy Bartlett, Rob Forman, Greg Headley, Kyle James, Margaret Lee, Laura Martz, Jarrett Paschel, Greg Sells, Kevin Tuerff

All materials printed are the opinions of the individual writers and do not necessarily reflect the views of KTSB. The Call Letter welcomes any story suggestions, music related articles, editorials or comments.

For more info, please contact the Editor at 471-5106 in the KTSB office TSP bldg. rm 4.122



BRYAN FERRY
Bete Noire by Margaret Lee
(Reprise/Warner Bros.)

The first thing you notice on Bryan Ferry's new album is its strange cover. A surrealistic photograph of his face covered with sharp contrasts of black and white dons the cover. After listening to his album a couple of times, I understand that the cover clearly describes the contents inside, which are made up of nine dark, evocative, and well-crafted songs.

The album starts out with "Limbo" which takes place in some exotic land where there is "voodoo", "bambo", and even a "tattoo." In typical Ferry fashion, a woman is involved in all of the songs on the album. Sometimes they are prostitutes as in "Kiss and Tell", but most often they are just lovers or would-be-lovers. However, these are not happy-go-lucky love songs, rather they are dark, foreboding dirges on how a woman can consume a man's soul. In fact, the album ends with the title track, "Bete Noire" which translates from French to "the black beast." This black beast inside Ferry is all consuming and often dangerous.

Ferry utilizes the guitar talents of David Gilmour and Johnny Marr (formerly of the Smiths). Marr even helps cowrite with Ferry one of the more catchier tunes on the album and its first single, "The Right Stuff". Female singers accompany this song and many others to add to the album's overall "exotic" feel.

All in all, I feel that Bryan Ferry moves forward into new ground with this new album instead of resting on his laurels from his many years as Roxy Music's lead singer. He even progresses from his last solo effort, *Boys and Girls*. *Bete Noire* is a more cohesive collection of songs which work as a whole to create an overall evocative atmosphere. All the songs are strong, and there are no noticeable lulls in the album. Listening suggestion: this album is best listened to in darkness lit only with candlelight, preferably with someone who you like more than just a little. Oh, and don't forget the wine.

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DAVID SYLVIAN
Secrets from the Beehive by Kyle James
(Virgin Records)

David Sylvian's latest musical venture, *Secrets from the Beehive*, illustrates the power and beauty that music can possess at the same time and gives insight into the mind and personal philosophy of the artist. Sylvian has no qualms about citing influences on his work. And whether it be the powerful simplicity taken from Chinese culture and music, the use of imagery influenced by Jean Cocteau, or the "furnishing music" (musique d'ameublement) concept borrowed from Erik Satie, Sylvian manages to synthesize all of these into a style that is at the same time personal and wide-encompassing.

As in his other albums since the break up of Japan, Sylvian has surrounded himself with his favorite artists, to allow them to further flavor the album. His friend Ryuichi Sakamoto contributes on keyboards and does the many string arrangements found on the album, while brother Steve Jansen handles drums. American Mark Isham plays trumpet and flugelhorn while Sylvian handles guitars, more keyboards and vocal responsibilities. Old fans will be glad to know that Sylvian's voice is back and better than ever on all of the tracks. This is in light of his comment about last year's double album, *Gone to Earth* where he expressed a desire to move more toward instrumental music.

The mood of the LP is generally melancholic, but at the same time, a certain hopefullness comes through. The album starts off with the idea of a less-than-honest relationship in "September" and passes through related themes in "Maria" and "The Devil's Own." Although almost all of Sylvian's lyrics are very introspective, the tracks "Orpheus" and"Let the Happiness In" stand out in this respect. In "Orpheus" the artist seems to be struggling with his creative muse, Orpheus, and reflecting on the triumphs and disappointments that have beset him. On "Let the Happiness In" (also released as a single) the song takes on a pleading tone as Sylvian sings "I'm longing for agony to stop, and let the happiness in." It's almost despairing, but not quite. Hope shines through as he's "Waiting for the sky to open up, and let the happiness in. 'Cause it's coming, coming on."

If you're looking for an album to put on at a party or want to hear something like you heard at West End, this album is not recommended for you. But if you want an album full of images (it's very visual), that is introspective, with a great 23 Envelope cover, and something that truly can be called "art", by an artrist who, at least in my mind, can never disappoint, this is the one to get. And you too, can enter the ethereal, poetic world of David Sylvian!

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PRIMAL SCREAM
Sonic Flower Groove by Laura Martz
(Elevation U.K.)

When Scottish drummer Bobby Gillespie left his one-album stint with the Jesus and Mary Chain to devote himself to Primal Scream, I eagerly ordered and paid large sums for their first two singles in anticipation of some early Chainish primal groovings. It was almost too sweet a surprise when sugary strings, layered guitars and vocals wrapped around guileless lyrics hit my ears, but once I got over the shock I loved this band. All of which is to say that, Chain prejudices aside, a pop fan (and thus probably a Chain fan) will enjoy Primal Scream's long-awaited first album.

Only one previously heard song, "Gentle Tuesday," makes it onto *Sonic Flower Groove*. Before signing with the WEA subsidiary Elevation, Primal Scream was found in the Creation catalog, and if you're familiar with that label and its 60's-influenced pop bands like Biff Bang Pow!, the Weather Prophets and the Mighty Lemon Drops, you are familiar with the school to which Primal Scream belong. Gillespie is making the music he likes. He wants it to become popular because he believes in that music; an honorable intention indeed these days. *Sonic Flower Groove*, while not a brilliantly ground-breaking record, reminds us that music can be great by virtue of a primal ability to touch our sensitivity for sincere yet catchy rock and roll. Despite simple pop leanings, Primal Scream possesses its own uniqueness, a cool introspectiveness on passion, a restrained comfortable beauty. Next time you feel regressive, or just retro, this record will make you happy, without offending your intelligence. It will appeal to your sappy side as well.

THRU THE WIRE cont'd

DOCTORS MOB
Sophomore Slump by Kristy Bartlett
(Relativity)

The new Doctors Mob album, *Sophomore Slump*, attests to the fact that the Mob is not ready to crawl under their Marshall amps to be forgotten. Okay, so they have never been the darling band of Austin audiences. They are notorious for never beginning their sets on time, being obnoxiously drunk, and pissing the audience off. Rudeness and arrogance are an essential and valid part of the routine of self-promotion if the band has the reason to be arrogant. *Sophomore Slump* proves that Doctors Mob indeed has the musical ability.

The album is disconsolate and moody, saddled with vocals drowning in a sea of boiling guitars. In word, spirit, and energy, this album shows that the Mob has matured since their first album *Headache Machine*. Indeed this latest effort appears to be the work of a band that has taken a long hard look at their lives and the world around them. Steve Collier asserts, "You better listen up because you are being fools, you never change the rules you just change rulers"in the song "Wake Up."

The theme of the album is twofold—love gone lame and the loss of idealism. These two themes combine in the hypnotic, chilly, unrequited love ballad "Gracious Brunette."

The Mob has often been stereotyped as a hackneyed clone of the Replacements. But this album gives the band their own individuality. Their influences are diverse and not overly apparent. The sound belongs only to Doctors Mob.

Sophomore Slump proves that the band has come of age. They have taken a journey down a darker road of life which has led to their loss of youthful idealism. This album does not make the journey sound like an easy trip; the strength and energy of these exciting songs enables Doctors Mob to emerge from their personal slump. The album does not just offer songs; it paints a vivid picture of life and the heart.

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CLICK-CLICK
Wet Skin and Curious Eye by Rob Forman
(Play it Again Sam U.S.A.)

Imagine a group that combines the elctronic prowess of Skinny Puppy with the percussive power of Killing Joke, and then hones their sound down to a singular thrust of rhythm casting off all the excess.

Imagine a group who sings about thin boys laughing at fat boys, about your girlfriend getting assaulted at a party, about crying parents forgotten by their children.

Imagine a group whose singer's voice is tense with the pain of being strangled, yet with the conviction of knowing he's the one in the position of power.

Imagine Click-Click.

Click-Click is Adrian Smith (synths, vocals) and Derek Smith (drums, percussion) with the emphasis is on drums and percussion. Derek lays down simple but powerful repetitive rhythms and instead of overusing all the elctronics they underuse them. No super techno dance riffs. No monstrous industrial assault. Instead Adrian's synth work (utilized as more of a backdrop) accents the percussive element letting his scraping voice carry the melodies along.

What at first "sounds" monotonous, actually becomes quite provocative and hypnotising, and surprisingly there's an incredible consistency to the album even though it is a compilation of various released and unreleased tracks.

Imagine a group that isn't "industrial", but might as well be. That isn't making "dance" music, but definitely belongs in the clubs. That doesn't rely on the gimmicky or awe-inspiring aspect of technology, but does make some challenging and purposeful music with technology.

Imagine Click-Click.

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THE REIVERS
Saturday by Jarrett Paschel
(Capitol/DB Records)

Before I open myself up to jabs from all sides by saying anything at all about the new Reivers LP, I wanna make some things known. I've actually liked these guys ever since the first time I saw 'em. I ain't never been on their guest list and I've never met them or any of their babysitters. Further, I bet that if you added up all the money I spent to see these guys I'd have paid for Kim's Strat by now. I don't know of any inside jokes or gossip to drop, I just like to go see them and they like to play. That's about it.

I wasn't sure how to approach this record simply 'cause any attempt at objectivity might well be blurred by fond memories of rum shots and chiming guitars. Thus, I decided to force several neutral ears to listen to the new LP and then go see 'em at their Liberty Lunch show. The remarks are in and I'm happy to say they kinda supported my general opinion. That is, if you find Don Dixon slumming around Austin anytime soon, take a running start and kick him in the knees real hard.

Don't get me wrong, I do like this record. Further, this LP surpasses their first effort in a couple of important areas.Namely, the songwriting on the first record didn't compare...this is the best stuff I've heard since the Soft Boys' *Underwater Moonlight*. The lyrics are even more meaningless and poetic than before...the way pop records should be.

My main gripe is directed towards Don Dixon, the producer of this thing. Through his clumsy mix, he's taken what could've been a huge success, both critically and financially, and left us an enjoyable record which will most likely fail to give this band the widespread recognition it deserves. Too often I find the background vocals and harmonies-so vital to a majority of the material-buried in a slow, cavernous mix. Songs like "Once in a While," "In Your Eyes," and most notably, "Baby," all wallow in nearly inaudible harmonies. One other thing: Whose idea was it to slow the tempo on such songs as "Secretariat" and "Once in a While"? The slower versions seem lifeless compared to the live versions. I never thought I'd find myself bitching about Don Dixon, but in this case I think he should stick to things like Fetchin' Bones or whatever.

Again, don't misinterpret me...this record is adorable...it makes one want to mention all those stupid, cliched adjectives that people love to use when talking about their favorite pop records. More than anything, this music's just plain fun, a word most people seem unconcerned with these days...I guess it just kills me to sit and think of what this thing could have been...

Somewhat New Things

by Jarrett Paschel

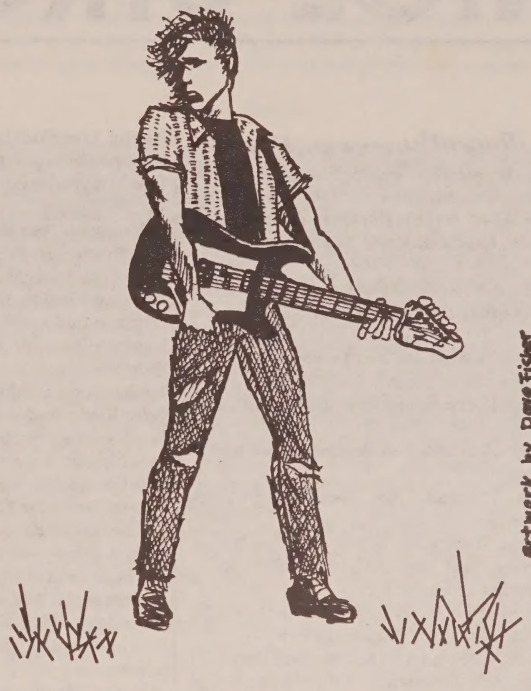
With the demise of the Beach, it seems there are few places left that will give anyone, regardless of ability, a chance to do whatever they choose in front of an audience. Thus, over the past two years I've found myself drifting every Monday to open mike at the Cactus Cafe, one of the few remaining atmospheres that breeds creativity in this town. This is a place for veterans and newcomers to experiment in a hassle-free environment, with few fans to impress or images to uphold.

Every semester open mike sees a couple of new regulars with the potential to impress more than a few Monday night coffee drinkers. With four or five much welcomed performances this fall, Miles Zuniga has quickly established himself as a Cactus favorite.

While I've heard more than a few groans about the numerous bands he's been in, I feel these comments and opinions are not important here. Many great solo performers have failed miserably in bands, usually due to ego problems or domestic squabbles. On his own, with few friends of scenesters present, he has consistently proven he can indeed hold his own on the tiny Cactus stage.

Miles and his guitar write simple pop songs that easily work their way into the stubbornest of heads. He gives a combination of open chords and melodic vocals that is easily imitated, but rarely pulled off with such sincerity.

Ultimately, it's his young, boyish innocence that makes the things he sings about seem so darn real, Rarely have I seen anyone handle the obligatory song topics (rain, WWII, girls, etc., etc.) with such energy and devotion as this kid. Yeah, he may wanna be a rock star...who hasn't? I'm curious to see what happens to him when he has to deal with things like a job, jealous scenesters, divorce, etc., etc. Maybe he'll dissolve, maybe not, but I say it's worth it to stick around and see.



QUIPS AND QUOTES FROM:

BAD MUTHA GOOSE

starring Denya, Billy, Paul, Ryan, Tim and Alvin

ORIGINS:

Alvin: Billy and I were at a new wave club. I thought Billy was cool so I started up a conversation. I told him a girl had told me I was the best looking guy in the club and he said, "Yeah, some girl told me I look famous." Then she walked by and I said "Wow, there she is" and Billy said, "Yeah, that's the one. We should be in a band together!" Billy called me one year later.

NOTES ON FUNK:

Tim: People do not expect this kind of music (funk) to be coming out of Austin so promoters do not look for it. The caliber of music here in Austin is better than what is coming out of NY or California. The difference is that there are no promoters based in Austin.

Billy: Funk is audience participation music. If the audience is not enjoying themselves, we would look like goofy goons on stage because we (especially Alvin and I) tend to pull our pants down and go for it. We have to get the enthusiasm of the audience in order for the music to work.

Ryan: I heard Scratch Acid broke up because David Yao was banned from singing the song "We are the World."

MYSTIQUE of the BIG BOYS:

Tim: There are alot of people who come to see us expecting a Big Boys sound and are surprised when we play funk but most usually like what we are doing. There has never been in Austin to my knowledge a band that has played straight up funk-adelic like we do.

WHY FUNK?

Ryan: We all wanted to do something with soul and we enjoy listening to funk.

Denya: Funk is in everybody.

—— interviewed by Kristy Bartlett ——

i n t e r v i e w

NICE STRONG ARM

interviewed by Greg Headley

Recently, over a few, I had a talk with the members of Nice Strong Arm about their music and their current state of being. The band is Jeff Hoskins, drums, Jason Asnes, bass, and Kevin Thompson, guitar.

How did you come together, wasn't there a band called the Vertibeads that some of you were in?

Kevin: Yeah, Jason and I were in that. It just sort of petered out though.

Jason: Everyone just went in different directions.

What about the two drummers you had in NSA?

Kevin: Actually we went through three drummers.

Jason: There was a falling out.

Kevin: ...and then there was a falling in.

How did you meet Jeff?

Jason: Jeff was hitchhiking down the road...

Kevin: I met Jeff in a singles bar.

Jason: ...or was it an adult movie theater?

Jeff: Actually Jason and I went to medical school together.

Jason: And we worked at the same pizza place.

How did you get the deal with Homestead Records?

Jason: We sent them a tape, they liked it, and we drove up to New York to and got a deal. We'll be doing two more.

Jeff: The next one should be out in March or April.

Kevin: There's a single coming out in January with a song called "Secret Language."

Jason: And this instrumental called "Tense" is going to be on the b-side.

Kevin: So that will be a winning single to own.

Did Homestead set up the tour that you did this past summer?

Jason: Yeah, we're about to do another one in February. We'll probably cover the West coast this time.

How was the response on the last tour?

Kevin: It was great everywhere, even in places like Iowa.

What's it like playing in places that are just like open prairies?

Jason: Like Iowa perhaps.

Kevin: Iowa was great. They have little corn patches at the Gulf stations.

When are you playing again?

Kevin: Live Skull is coming on New Year's Eve and we're playing with them.

Jason: If you miss it you lose. They're great live.

Tell us some tour stories.

Jeff: We were in Boston and we had to go to New York at night and we had no place to stay so we had to drive around Long Island trying to find a campground.

Kevin: We almost camped next to a garbage dump.

Jason: ...or a Dunkin Donuts.

Jeff: Kevin traded a record for a pizza because we had absolutely no money.

What about those shows you did about six months ago like the one in the laundromat and the one over by the Human Resources Center on Guadalupe?

Kevin: Those were fun. That second one we did because of the nice, soft green grass and, of course,the free electricity. Everybody should take advantage of free electricity.

Tell us something deep and personal about yourselves.

Kevin: I like the way my hair looks.

Jason: I cleaned my fingernails yesterday.

Jeff: My boss told me to take a bath before I came to work.

How do you go about writing songs?

Kevin: It's sort of like the way we got our record contract: we get out to the country and pray to the crystals and line it up with Jupiter...

Have you thought about any soundtracks or stuff like that?

Kevin: Yeah, we've been in touch with several of the biggest porn producers in the country.

Jeff: I like that idea.

How about any video plans?

Kevin: People have videotaped us and we would sure like copies of the tapes and we would like them to sign something saying that they won't make money off us without us knowing about it.

Jeff: Actually, we got a letter from MTV about doing a video for that show 120 Minutes. But we haven't really thought about it much.

Where did the name come from?

Jason: Not a good question.

Kevin: Let's not have the same story twice.

Jason: Well, I had a cousin in New Jersey who had this goat she used to wrestle and as the goat grew and became harder to pin down she started to lift weights and one day she said to me "if I could get one nice strong arm I could beat that goat." But, Jeff had one that made even more sense.

Jeff: How dare you look at me.

What does the title of the album (Reality Bath)mean?

Kevin: It's what you get into every day. It's an analogy for life.

What is the song "Copperhead" about?

Jason: It's about snakes.

Kevin: It's about little girls and snakes.

Jeff: What's it really about?

Jason: Really, this little girl told us a story about her father killing a snake on the beach, and so it's about youth and innocence and snakes.

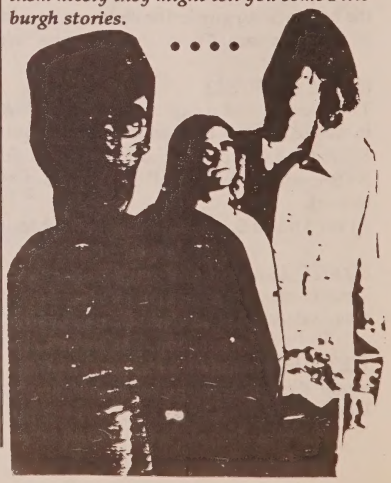
How do you write words for the songs?

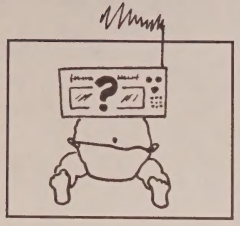
Kevin: Personally, I have a book full of lyrics and when we come up with a song, I go back and try to match it up with something I already have written down and if nothing matches the feel of the song then I might write something new.

I saw a sticker of yours once that said "put another log on the mind furnace."

Kevin: The mind furnace. That's what you have in your head. Just remember to keep putting logs on and don't let it get down to the embers.

Having already begun to collapse into somewhat nonsensical ramblings, at this point we decide to call it quits while we're ahead. In all they are pretty nice guys, and if you ask them nicely they might tell you some Pittsburgh stories.





Editorial Column

Kevin Tuerff

Looks like we're going into labor. Our pregnancy has almost been two years long. Maybe we'll throw a baby shower. What birth is this? KTSB–UT's first student-run radio station. Hundreds of people have dedicated thousands of hours to the effort. We're proud to be "one of the best groups which has done such a huge service for all students" (Glen Maloney, Asst. Dean of Students, 10/87).

But being the best activist group on campus was not the motivation behind getting a student station started at UT. For some, the sheer fact that you can get an Radio-Televison-Film degree from the University without ever getting more than a smidgen of experience is enough motivation. By now I think we've said it a hundred times: KUT is a public radio station which operates from the UT campus. Because of several restrictions in where KUT gets their funding, it cannot be used primarily as a training ground for students. Most students would say, "THAT'S BULLSHIT!—the purpose of this University is to train students."

Not only students from RTF will benefit from KTSB's existence. The Student Radio Task Force has had students from virtually every major involved in working for the cause. In the future, the radio station can serve as a recruiting tool for not only for prospective RTF students, but also Advertising, Marketing, Engineering, Broadcast Journalism, Management, Music, and countless other majors. The point is that students can get "hands-on" experience in running a business. Providing hands on experience is something that a university should take as seriously as the classroom lecture.

On the other hand, for many students, the fight for student radio revolves around the sad situation on Austin's radiowaves. There are so many radio stations in Austin which play that wonderful "adult, hit-contemporary" format that you could choke on them. The music not being played on the radio is music thousands of people are dying to hear. It's a sad day when students go up to the Audio-Visual library in the Undergraduate Library, just so they can listen to some alternative music.

Austin's music scene is much more diverse than the current radio stations represent. KTSB is here to change that. We'll give local and alternative music the airtime they have been waiting for and justly deserve.

KTSB will soon get to have the baby it has been waiting for. We may make a few mistakes at first, but hey, that's all part of learning. And that's supposedly what students are here for. We need your support, not just financially, but also psychologically. Let us know what you want. We're here to protect and to serve.....

NOTES ON OTHER COLLEGE RADIO STATIONS

A format change at KLSU, Baton Rouge, has generated much controversy. They have started playing more mainstream artists during the daytime hours, purportly to draw more students to its audience. But most station staffers, and many letters in the campus paper, have opposed the move

At Northwestern State University, two DJ's from KNWD broadcast from atop the school stadium for at least 72 hours in a fund-raising marathon. This was combined with a raffle in which students guessed the exact time the marathon ended.

KJHK, at the University of Kansas, has carried a benefit auction for several years. This year, the auction originated at a local motel, where listeners were invited to place their bids in person as they enjoyed free munchies from area restaurants.

Rice radio , KTRU, was knocked off the air recently when some water from a kitchen was accidently swept into the transmitter room.

KSYM at San Antonio college may soon raise its power considerably from its current 800 watts. One commercial broadcaster has reportedly offered a 20-kilowatt transmitter.

Earlier this semester, Amarillo College station KACV teamed up with the Local Boys Club to sponsor a Halloween haunted house, and with the school's cable TV to simulcast a music video show.

Louis M. Bloch, Jr., who helped put the nation's first college radio station on the air at Brown University in 1936, has written a book on the first ten years of college radio in America, entitled The Gas Pipe Networks.

compiled by Greg Sells

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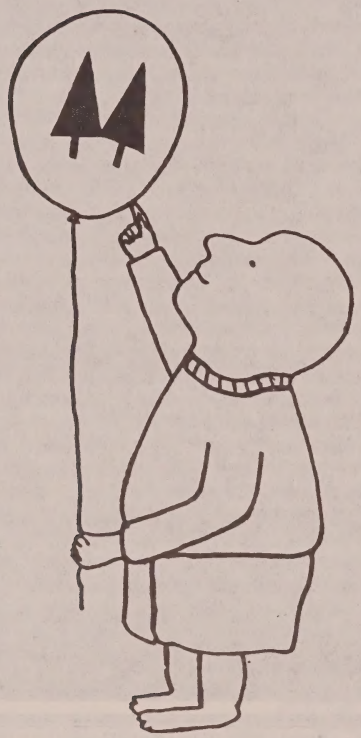

"Education is what remains when we have forgotten all we learned in school."

—Anon.

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